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particular phase of the art, which it presents to its associate members. In 1912 appeared Thomas Wood Stevens' "The Etching of Cities," with twelve reproductions of famous etchings, and one original etching. In 1913 Thomas Eddy Tallmadge wrote a note on "The Etching of Bridges" to accompany two original etchings of Pont Neuf, Paris. The 1914 publication is reviewed elsewhere in the pages of this magazine.

Organized in January, 1910, with twenty charter members, The Chicago Society of Etchers, has become the means of doing in America work of a similar importance to that of the Royal Society of Painter-Etchers in England, and with steadily increasing numbers, even greater results than those of the past five years are anticipated.

ART SPIRIT IN ST. LOUIS

The vitality of the art spirit in St. Louis has received new demonstration in the activities and progress of the City Art Museum during the past year. The late Director, Prof. H. C. Ives, was a man of great ideas, who dreamed of a greater St. Louis, of a great Museum of all the Arts, an institution, every department of which would be complete, and which would be a working center from which would emanate an art influence extending into every home. Of all these things he dreamed, and for these he planned and worked. He would never have believed so much would be realized so soon. St. Louis has established a City Art Museum, a beautiful edifice on the crest of a hill—the Acropolis of the city—and a most favorable site for the safe custody and preservation of works of art. The Museum encourages the free use of its galleries and collections, there being no pay days, and there is a growing desire to cooperate with the Museum authorities to increase the attendance in the galleries, and to enhance the serviceability of the Museum to the people. The Pageant and Masque of St. Louis, enacted in front of the Museum last spring is one of the many signs of the possibilities of art.

The year's acquisitions of the Museum in various departments are distinctive.

The print collection shows the most noteworthy expansion, and it is hoped that a comprehensive and serviceable print department may be established. There were seventeen special exhibitions during the past year, including contemporary graphic art, architectural, sculptural and decorative designs, and selected works and paintings of noted American and foreign artists. These art exhibitions proved instructive and most interesting, and it is hoped that the coming exhibitions may fully measure up to them. Evening views at the Art Museum in cooperation with organized bodies of art, such as the St. Louis Art League, the Artist's Guild, and other city clubs, have become a distinctive feature of the Museum's activity. All through the city it is more and more becoming felt that great things are possible, and that the Museum on the top of Art Hill is developing into an important and most useful educational and art center.

THE FATHERLAND EXHIBITION

The Fatherland exhibit, which was held at the John Herron Art Institute in Indianapolis in January, proved both interesting and successful. The exhibition was made up of loans by foreign-born residents of Indianapolis, and comprised 600 objects, including many shawls and other textiles, and other representative treasures, arranged as far as possible by countries. One case contained over twenty dolls from various countries dressed in national costumes. The children as well as their parents aided in organizing the exhibit.

TRENTON, N. J. SCHOOL OF INDUSTRIAL ARTS

The School of Industrial Arts in Trenton is doing excellent work. The Canadian Royal Commission on Industrial Arts, after investigating all the schools of Europe and America, highly recommends this school.

For those especially interested in the clay industries, a class in Ceramics is offered—much of the instruction being given in the form of lectures. Trenton is one of the centers for porcelain manufacture in this country, and it is worthy